

A SHORT AND EASY *A. 620. y.*
INTRODUCTION

7
T.O. *R. G. G. G.*

P.S A L M O D Y:

WITH

A Collection of Plain PSALM-TUNES,
Set in the easiest Keys.

DESIGNED

For the Use of a SOCIETY of
PROTESTANT DISSENTERS.

Sing ye Praises with Understanding.

DAVID.



L O N D O N :

Printed in the Year M.DCC.LXXII.

ADVERTISEMENT.

THE design of the following work is not to make perfect masters of musick, but only to teach the first principles of it, and to furnish a collection of tunes, at so cheap a rate and of so convenient a form and size, that the bulk of the congregation, for which it is designed, may be assisted in improving their manner of singing, and may have the notes before them while they are performing this part of divine worship.

If this attempt should excite in any a thirst after a more compleat knowledge of this entertaining science, and a desire to be masters of a greater variety of tunes, in all the four parts, or some of the best anthems, the Author would recommend to them the publications of the Rev. Dr. ASHWORTH, in two parts, printed for J. Buckland, price 2s. 6d. each.





A BRIEF
INTRODUCTION
TO
PSALMODY.

Of the NOTES in general.

1. **T**HE notes, used in finging, are written upon five lines and the spaces between them, (called a *staff*) and express an high or low sound, according as they stand high or low.

2. The different forms of the notes only express their proportion to each other in respect to the length of time they are to be sung.

3. The number of primitive sounds, or distinct notes, is seven only: for, though in teaching them, eight notes are sung (called an *octave*),

the last is a repetition of the first, and is properly the first note in another octave.

4. Those lines and spaces on which the notes stand, are distinguished by the first seven letters of the alphabet, which are repeated in their order, if there be more notes than seven: for,

5. Though there be only seven distinct notes, they may be repeated in different octaves, one above another, a great number of times.

6. The compass of the human voice (i. e. taking one person with another) is commonly reckoned *three* octaves, which include twenty-two notes.

7. No tune however comprehends near so many notes as these, some of which would be too high for many voices, and others too low. This scale of musick therefore is divided into several parts according to the different voices of singers (viz. four), and a separate tune formed in each part; all of which are so contrived, that they may be sung together so as to make harmony.

8. These several parts are called the *bass*, the *tenor*, the *contra*, and the *treble*. In each of these the letters stand differently.

To discover some *one* of them (by which all the rest may easily be known), certain marks are set at the beginning of the staff called *cliffs*.

INTERVALS

9. That prefixed to the *bass*, is called the **F** cliff, to denote that the line on which it stands (or which passes through it) is F; that in the *tenor* and *contra*, the **C** cliff; and that in the *treble*, the **G** cliff, for the like reasons.

N. B. This last is now generally used for all the parts but the *bass*.

10. The *gamut* is a table which contains the whole scale of musick, and shews at one view the connection of the four parts, the cliff belonging to each part, and the situation of the letters in each; as likewise the names of the notes in the whole scale: of which hereafter. See the plate prefixed.

Of the SEMI-TONES.

11. In singing an octave the distance from one note to the next is not all through the same, two of the intervals being but half as great as the rest, and for that reason called *semi-tones*, or half-notes. In order therefore, to sing a tune true, it is requisite to know where these occur.

12. To assist herein, the notes themselves, as well as the lines and spaces, have names given them, viz. these four, *Mi, fa, sol, la*, of which *fa* is always flat, i. e. the note so called is only

half a tone higher than the next below it, whereas all the others are sharp, or whole tones.

13. *Mi* is the leading note, and determines the places of all the rest. The invariable order in which they stand is, *above* *Mi*, *fa*, *sol*, *la*; *fa*, *sol*, *fa*: *below* *Mi*, *la*, *sol*, *fa*; *la*, *sol*, *fa*: and then *Mi* returns in both cases. See the plate, in which these names are prefixed to all the notes in the scale, and *Mi* and *FA* are particularly distinguished; as also are all the flat notes, by being made in a flat form, and the letters themselves in which the flat notes are found, by being made smaller than the rest, viz. *c* and *f*.

14. In a tune set in the natural scale, *Mi* in all the four parts is in *B*, which in the treble or *G* cleff is the middle line. And if in singing an octave you begin on *G* (where all the three octaves in the gamut begin), the order of the notes will be, *Sol*, *la*, *Mi*, *FA*, *sol*, *la*, *FA*, *sol*; where the flat notes are the 4th and the 7th.

15. But if the octave begin upon any other letter, they will fall differently: e. g. if it begin on *A*, they will be the 3d and 6th; if on *C*, the 4th and 8th.

16. Now the different situations of the flat or half notes must occasion the musick to have different

different *airs*. These are called keys : but they may all be reduced to two, called the natural ones, viz.

The FLAT and SHARP KEYS.

17. The semi-tones occasion two kinds of every interval of sound, except the eighth, viz. a greater and a less, the one containing half a note more than the other. v. g.

Intervals	Tones	Tones
A less $\left\{ \begin{array}{l} 2d \\ 3d \\ 4th \\ 5th \\ 6th \\ 7th \end{array} \right\}$	contains $\left\{ \begin{array}{l} 0\frac{1}{2} \\ 1\frac{1}{2} \\ 2\frac{1}{2} \\ 3 \\ 4 \\ 5 \end{array} \right\}$	A greater $\left\{ \begin{array}{l} 1 \\ 2 \\ 3 \\ 3\frac{1}{2} \\ 4\frac{1}{2} \\ 5\frac{1}{2} \end{array} \right\}$

N. B. In reckoning intervals, both extremes are included : e. g. when a note is said to be a 3d above another, that other is considered as the first.

18. Now when a tune has the *greater* 3d, 6th, and 7th above its *key* (which is the last note in the bass), it is said to be in a *sharp key* ; but when it has only the less, it is called *flat*. In the former case the key-note is C, in the latter A. In the one there is only one semi-tone between the first and seventh note, whereas in the other there are two. This occasions the former key to be cheerful, and the latter grave, See both distinguished in the plate.

19. The rules to judge whether a tune be flat or sharp, are these :

All tunes not transposed (or on the natural scale), ending in C, are sharp; ending in A, flat.

If the 3d above the key-note be the *greater* 3d, the tune is *sharp*; if the *less* 3d, it is *flat*.

If the key-note be the next *above* Mi, it is *sharp*; if it be the next *below* Mi, it is *flat*.

Of TRANSPOSITION.

20. Tunes in different airs, or keys, will stand in different parts of the staff. In some cases therefore the high notes, and in others the low ones will extend much beyond the limits of the five lines. To remedy this inconvenience, they may be *transposed*; that is, brought lower, if too high for the compass of the lines, or raised higher if too low.

21. As the half-notes will hereby be shifted out of their proper places, certain marks are used to express such transposition, or to shew whither the half-notes are removed; and this being known, they and all the other notes will be called by the same names as before, and the tune sung as if no transposition had taken place. See lesson iv.

22. The

22. The marks used to express transposition, are placed next to the *cliff*, and called *flats* and *sharps*. A *flat* (which resembles a b) is placed on those letters which are naturally *sharp*, and causes all the notes on that line or space to be *flat*, i. e. half a note lower than they naturally are. A *sharp* (which is two little cross strokes) has just the contrary effect, being placed on letters naturally *flat*.

23. As *Mi* is the leading note, in order to judge of the effect of flats and sharps on the other notes, it is requisite only to consider, to what letter *Mi* is removed by them, all the others being reckoned from this as before.

24. A flat removes *Mi* either a 4th above its former place, or a 5th below; a sharp, a 5th above, or a 4th below; and *Mi* is always in the place of the last sharp.

25. The rules to find *Mi* are these:

If the tune have neither flat nor sharp, it is always in B.

If B be flat, *Mi* is in E

B and E A

B, E and A D

If F be sharp, *Mi* is in F

F and C C

F, C and G G

26. In recollecting these rules mechanically, the following rhyme may be of use :

Nor flat, nor sharp, your *Mi*'s in B,
 Flat in E, or A, or D,
 Sharp in F, or C, or G.

27. Most psalm-tunes however, designed only for the voice, may be set without more than one sharp ; and accordingly, for the ease of the learners, they are so set in the following collection.

Of TIME.

28. In order that all persons may begin to sing the same notes together (which is necessary to prevent discord), the proportional length of every note is expressed, viz. by the particular *form* of it. In the plate, the notes of all the several forms, with their respective lengths, are specified.

29. A *semi-breve* is the longest note now in use ; a *minim*, half the length of that ; a *crotchet*, the half of a minim ; a *quaver*, the half of a crotchet ; and a *semi-quaver*, the half of a quaver.

30. To determine, therefore, how long any of these notes is to be sung, it is requisite to know the length of a *semi-breve*, which may be

be called the standard-note. But this in different tunes is different, and is to be judged of by a mark at the beginning of the tune, called the *mood*.

31. There are two general kinds of time, viz. *common* and *treble*, and of each several degrees of swiftness. The difference between common and treble time consists in the different quantity of notes in a bar. The *bars* are those equal portions into which all tunes are divided by straight upright strokes.

32. In all the three moods of common-time there is only one semi-breve in a bar, or other notes, &c. equivalent thereto. In treble-time each bar contains three minims, or three crotchets, &c. as the mood directs, being always measured by threes. N. B. Every bar in treble-time is to be sung one fourth quicker than in common-time.

33. The moods of common-time are three. A large C is the mark for the slowest time of all, in which a semi-breve is to be sounded the length of four beats of a large house-clock.

C with an upright stroke through it, expresses quicker time; and this mark inverted, quicker yet. In this last a semi-breve is not much longer than a minim in the first.

34. The usual moods of treble-time are $\frac{3}{4}$ and $\frac{3}{8}$, which denote so many parts of a semi-breve in a bar. The first, three halves, i. e. three minims, or what is equivalent to them: the latter three quarters, i. e. three crotchets, or what is equal thereto.

35. In order to keep time in singing, i. e. to sing each note its proper length, it is requisite to use some regular *motion*, which is called *beating time*. That of the *foot* is as easy as any, and may be practised in a congregation much more conveniently and decently than any other.

36. In common-time the *toe* and the *heel* must beat alternately, each twice in singing a semi-breve; unless the time be very quick, and then but once. In treble-time, the *toe* *once*, and the *heel* *twice*. Note, each new bar should begin with the *toe*, both in common and in treble-time.

Accidental CHARACTERS.

37. A *rest* is a mark of silence. There are as many kinds of rests as of notes, and they are called by the same names. A semi-breve rest denotes a pause equal in length to the sound of a semi-breve. A minim rest, &c.

38. A *dot* after a note (called a point of addition) directs that note to be sounded half as long

long again as it naturally would be. A semi-breve with a dot becomes equal to three minims.

39. A *flur* is an arch drawn over, or under, two or more notes, to shew that they are to be sung to one syllable.

40. *Double bars* denote the end of a strain, or of a line in the psalm. Single bars divide the tune into equal portions which are called bars. See §. 31.

41. A *repeat* is an S with two dots on each side, placed above the staff; or a double-bar with the same, and signifies that the notes from that place to the end of the strain must be sung twice over.

42. A *flat* placed before any particular note in a tune, sinks that note half a tone; a *sharp* raises it as much.

43. A *natural* takes off the effect of a flat or sharp at the beginning of a tune from any particular note to which it is prefixed.

44. When two notes are joined together, or set one under the other, it signifies that either of them may be sung.

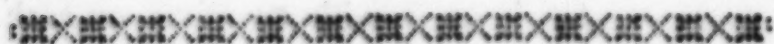
45. A *ledger-line* is a short line over or under the staff, drawn for a particular note that happens to be too high or too low for the compass of the five lines.

46. An

46. An *hold* is an arch drawn over a note with a dot in it, and signifies that note may be prolonged at pleasure.

47. A *direct* resembles a w, and is placed at the end of a staff, if the tune consist of more than one, to shew where the first note in the next staff stands.

48. A *close* is a double-bar with two or three short strokes, and signifies the end of a tune.



QUESTIONS

For the TRIAL of LEARNERS.

N. B. The Figures after the Questions, refer to the Sections in the foregoing Rules, where the Answers may be found.

QU. 1. What are the five lines called on which the notes in singing are written? (1). — **Q.** 2. How many notes are there? (3). — **Q.** 3. What is an octave? (3). — **Q.** 3. What is the highest note in an octave? (3). — **Q.** 4. How are the places of the notes in a staff distinguished? (4). — **Q.** 5. What is reckoned the compass of the human voice? (6). — **Q.** 6. How is the scale of notes divided? (7). — **Q.** 7. Do the letters stand alike in all the parts? (8). — **Q.** 8. How may the letters be found in any part? (8).

(8). — Q. 9. What is the *bass* cliff? What the treble? (9). — Q. 10. What is the order of the letters in the gamut? (10).

Q. 11. Are all the notes in an octave equally distant from the next to it? (11). — Q. 12. How many half-notes are there? (11). — Q. 13. By what names are the notes called? (12). — Q. 14. Which of these is *flat*? (12). — Q. 15. Which is the leading note? (13). — Q. 16. In what order are these four names repeated? (13). — Q. 17. Upon what letters do the flat notes stand in the natural scale? (13). — Where is *Mi*? (14). — Q. 18. Where is *B* in the *bass* cliff? Where, in the treble? (14). — Q. 19. If an octave begins on *G*, what is the order of the notes? (14). — Q. 20. Repeat the letters in the gamut with the names of the notes standing on them. Q. 21. Which are the flat notes? (14). — Q. 22. If the octave begin on *A*, where are they? On *C*, where? (15). — Q. 23. How are tunes affected by the semi-tones falling in different places? (16).

Q. 24. What are the natural keys? (16). — Q. 25. How many kinds of intervals are there? (17). — Q. 26. What is the difference between them? (17). — Q. 27. Which is the key-note? (18). — Q. 28. When is a tune in a sharp key? When flat? (18). — Q. 29. Where does an octave begin, when in the sharp key? (18 plate). Where flat octave? — Q. 30. How may you know whether a tune be on flat or sharp key? (19).

Q. 31. What is transposition? (20). — Q. 32. How is it expressed? (21). — Q. 33. What is a flat? What a sharp? (22). — Q. 34. What is the effect of a flat? What of a sharp? (22). — Q. 35. What effect has a flat upon *Mi*, the leading note? What effect has a sharp? (24). — Q. 36. What are the rules to find *Mi*? (25, 26).

Q. 37. What is a semi-breve? and what length? (29). — Minim? Crotchet, &c. — Q. 38. Is a semi-breve of the same length in all tunes? (30). — Q. 39. How is the length of it to be known? (30). Q. 40. What is the difference between common and treble-time? (31). — Q. 41. What are the bars? (31). — How many notes in a bar in common-time? In treble? (32). — Q. 42. What are the marks of common-time? (33). — Q. 43. Which is the slowest mood? which quickest? (33). — Q. 44. What are the marks of treble-time? (34). — Q. 45. What does $\frac{1}{2}$ signify? what $\frac{1}{4}$? (34). — Q. 46. How do you beat common time? how treble? (36). — Q. 47. How do you begin every new bar? (36).

Q. 48. What is a rest? How many? — Q. 49. What is the form of a semi-breve-rest? What a minim-rest? — Q. 50. Of what use is a dot after a note? &c. &c. (37 — 48)

 *Let every one that would attain the art of Psalmody, so thoroughly understand and remember the foregoing rules, as to be able readily to answer these questions, before he proceeds any further.*



DIRECTIONS

To those who sing with a Congregation, but have not perfectly learnt the RULES of Psalmody.

IT is greatly to be wished that the members of our congregations in general, and especially young persons, would take proper pains to learn the grounds of music. However as there are and will be some, in most societies, who will not be prevailed upon to do it, and others who have not opportunity, it may not be amiss to point out to such the most easy and necessary of the foregoing *Rules*, by which they may be able to receive considerable assistance in singing, from having the notes before them, without knowing the whole art of psalmody; and to subjoin a few plain directions respecting the manner of singing in the congregation.

Every one must be supposed to know so much of the use of the notes as is expressed in the 1st *Sec.* of the *Introduction*, and to understand that he is to raise or fall his voice as the notes rise or fall. But the difficulty will be to strike the intervals exactly right. This cannot be done with readiness and certainty, in tunes

which a person knows nothing of, without having practised a good deal upon the *lessons* of *intervals*.

But most persons, who sing in a congregation, have some general acquaintance with the tunes ordinarily sung; in which case the sight of the notes will prove of great service to remove that uncertainty which those often discover who only sing by rote, whether to rise or fall in particular parts of the tune, and with a general idea of the air of it, they will pretty easily guess at the true distance of the notes. They will find great assistance herein, from singing over frequently those tunes which they have learned by rote, with the notes before them.

But the chief advantage which such persons may derive from the notes is in respect of *time*, i. e. in knowing the length of time the several notes are to be sung. To this end, see *Rule 2*, 28, 29, and the first plate, where the several forms of notes are expressed, and the difference between them; which must be carefully remembered. The whole section concerning *time* is of great importance, and might easily be learnt. The accidental characters (37, &c.) are most of them necessary to be remembered, and perfectly easy.

IN SINGING, let every person take that part to which his voice is best adapted *.

Be chiefly concerned to sing a tune true, and affect not any kind of graces or ornaments, vulgarly called *quavering* a tune.

Don't exert your whole strength. One great beauty in singing is *softness*, which is of peculiar advantage in quick tunes.

But take care of the other extream, and don't sing so low as if you were afraid to be heard. This often proceeds from a shameful indifference, and sometimes from a false modesty, particularly in the female sex, which ought to be conquered, as their voices add greatly to the melody of public singing.

Avoid catchings and sudden jerks ; give every note a full, regular sound ; but long notes should be swelled a little, i. e. the voice should be strongest in the middle of them, gently increasing at the beginning, and decreasing at the end.

B 2

Don't

* In this collection the tunes are set in only two parts, *Tenor* and *Bass*. Let persons who are not used to notes, observe the difference between them as expressed by the mark at the beginning, called the *cliff*. The *tenor* part is the *first* of the two staves, and this is what the bulk of the congregation sing.

Don't break off abruptly at the end of a line, but let the sound die gently away.

Avoid all awkward motions and distortions of the countenance, which tend to excite mirth in spectators, and take heed of an uncouth way of pronouncing words, especially at the beginning of a line.

Take great care to keep time, which is of the utmost importance to the harmony of singing. In order to this, let those that can, beat time, (as directed Rule 35.) and let such as are not proper judges of time themselves, pay close attention to the persons that lead the tune; and never begin a note before others, or prolong a note after them, as those who know the least of singing are very apt to do.

Let deaf people, and all who are destitute of an ear or voice for music, by all means remain silent. And it is much to be wished, that no persons would suffer their children to attempt to sing in public till they are old enough to do it with discretion.

In order to sing well in the congregation, often practise at home. It would have a good effect, if families were daily to unite in this branch of divine worship.

But take great care lest an undue solicitude about the manner of using the voice, prove an inter-

interruption to the melody of the heart. Above all things be concerned to “sing with grace in the heart to the LORD.”

This however cannot be expected in learning the tunes ; some verses therefore are here added, adapted to the several metres, and others referred to, in the use of which singers will be in no danger of prostituting the name of God, or trifling with the most solemn subjects of religion, as is too often the case for want of proper words to use. Let the following lines be committed to memory that the eye may be kept upon the notes. But let not those who would learn to sing be too much in a hurry to use words, but be content with *sol-fa-ing*, till they have pretty well learned a tune.

V E R S E S

Proper to be used in learning to sing,
adapted to the several Metres.

Short Metre. PSALM i.

- 1 **T**HE man is ever blest
Who shuns the sinners ways,
Among their counsels never stands,
Nor takes the scorner's place.
- 2 But makes the law of truth
His study and delight,
Amidst the labours of the day,
And watches of the night.
- 3 He like a tree shall thrive
With waters near the root,
Fresh as the leaf his name shall live,
His works are heav'nly fruit.
- 4 Not so the wicked race,
They no such blessings find,
Their hopes shall flee like empty chaff
Before the driving wind.

See another, PSALM 133.

Blest are the sons of peace, &c.

Common Metre. PSALM 49.

- 1 **W**HY doth the man of riches grow
 To insolence and pride,
 To see his wealth and honour flow
 With ev'ry rising tide?
- 2 Why doth he treat the poor with scorn,
 Made of the self-same clay,
 And boast as tho' his flesh was born
 Of better dust than they?
- 3 Not all his treasures can procure
 His soul a short reprieve,
 Redeem from death one guilty hour,
 Or make his brother live.
- 4 Life is a blessing, can't be sold,
 The ransom is too high;
 Justice will ne'er be brib'd with gold,
 That man may never die.
- 5 He sees the brutish and the wise,
 The tim'rous and the brave,
 Quit their possessions, close their eyes,
 And hasten to the grave.
- 6 Yet 'tis his inward thought and pride,
 His house shall ever stand;
 And that his name may long abide,
 He gives it to his land.

7 Vain are his thoughts, his hopes are lost,
 How soon his mem'ry dies !
 His name is written in the dust,
 Where his own carcase lies.

8 This is the folly of their way ;
 And yet their sons, as vain,
 Approve the words their fathers say,
 And act their works again.

See another, *Hymn* 133. B. 1.
 Let Pharisees of high esteem, &c.

Long Metre. PSALM 114.

1 **W**HEN Isr'el, freed from Pharaoh's hand,
 Left the proud tyrant and his land,
 The tribes with chearful homage own
 Their king, and Judah was his throne.

2 Across the deep their journey lay,
 The deep divides to make them way ;
 Jordan beheld their march, and fled
 With backward current to his head.

3 The mountains shook like frightened sheep,
 Like lambs the little hillocks leap ;
 Not Sinai on her base could stand,
 Conscious of sov'reign power at hand.

4. What

- 4 What pow'r could make the deep divide ?
 Make Jordan backward roll his tide ?
 Why did ye leap, ye little hills ?
 And whence the fright that Sinai feels ?

See another, PSALM 115. ver. 4, 5, 6.

Vain idols, Heathen still adore, &c,

And another, *Hymn* 132. B. 2.

Had I the tongues of Grecks or Jews, &c.

As the old 50th Psalm tune.

PSALM 15.

- 1 **H**Appy the man whose heart and hands are
 clean,
 Whose lips for ever speak the things they
 mean.
 No cruel slanders dwell upon his tongue.
 He scorns to do his friend or foe a wrong.
 He'll hardly trust an ill report, or spread it
 To wound his neighbour's peace, or hurt his
 credit.
- 2 Sinners of royal state he can despise,
 But saints, tho' poor, are honour'd in his eyes.
 Firm to his word he ever nobly stood,
 And to the utmost makes his promise good.

From

From guile and av'rice he his heart estranges ;
Tho' to his hurt he swears, he never changes.

3 He never deals in paltry bribes of gold ;
And mourns that justice ever should be sold.
While others grind the faces of the poor,
Sweet charity stands waiting at his door :
The very men that curse him, still he blesses,
For bitterest foes presents devout addresses.

4 His works are just to all, his language kind :
Bearing his Saviour's golden rule in mind,
He acts and speaks to all men just the same
That in like circumstance, he'd wish from them.
This is the man whose sins shall be forgiven,
And finally obtain a place in heaven.

As the 104th Psalm.

1 **O** Now for a tongue like angels above,
To sing to the praise of heavenly LOVE.
To make all the world her sweet charms to
admire,
And fill their cold hearts with celestial fire,
2 Love long suffers ill, to wrath she is slow,
And patiently bears th' injurious blow :
Well pleased, she her blessings around her bestows,
And greater than this is no pleasure she knows.

3 She envies not rich, nor mighty, nor great,
 The pomp and the pow'r of royal estate :
 Tho' mean her condition and humble her birth,
 In contentment she finds all the riches of earth.

4 So graceful her speech, so modest her mien,
 Unseemly in her there's nothing e'er seen ;
 She neither doth evil to others devise,
 Nor evil in others is prone to surmise.

5 To truth she's inclin'd to open her ears,
 Truth joyful receives where'er it appears.
 The plea that's most candid she'll ever suggest,
 And will hope and believe of her neighbour
 the best.

6 When tongues, and when gifts, and prophe-
 cies fail,
 And knowledge itself no longer avail,
 When faith and sweet hope to enjoyment resign,
 With glory immortal shall charity shine.

As the 113th Psalm.

PSALM 112.

1 **T**HE man is blest who stands in awe,
 And loves and keeps the sacred law :
 His seed on earth shall be renown'd ;
 His house the seat of wealth shall be,
 An inexhausted treasury,
 And with successive honours crown'd.

2 His

- 2 His lib'ral favours he extends ;
 To some he gives, to others lends :
 A gen'rous pity fills his mind :
 Yet what his charity impairs,
 He saves by prudence in affairs,
 And thus he's just to all mankind.
- 3 His hands, while they his alms bestow'd,
 His glory's future harvest sow'd :
 The sweet remembrance of the just,
 Like a green root revives, and bears
 A train of blessings for his heirs
 When dying nature sleeps in dust.
- 4 Beset with threat'ning dangers round,
 Unmov'd shall he maintain his ground ;
 His conscience holds his courage up :
 The soul that's fill'd with virtue's light,
 Shines brightest in affliction's night,
 And sees, in darkness, beams of hope,

As the 148th Psalm.

1 **H**OW happy are the saints
 Who dwell and reign above !
 How calm their region is ;
 The element of love,
 They know no rage — Or cruel spleen ;
 Peaceful each breast — Each face serene.

2 There

- 2 There love celestial reigns,
And kindles her pure fires,
Each feels the sacred warmth,
And each to please conspires.
To harps of gold — They sweetly sing,
Nor is there found — A jarring string.
- 3 Did love on earth prevail,
And every heart engage,
With joy should we behold
A truly golden age :
Then should we shew — Our heav'nly birth,
And heav'n itself — Descend to earth.
- 4 Ye noisy sons of strife,
Your furious wrath forbear ;
Nor like the savage beasts
Delight to rage and tear.
How can ye hope — To dwell above,
Who have not learnt — The art of love ?
- 5 Ye zealots blind and fierce,
Vain will be ev'ry plea,
While your outrageous zeal
Consumes your charity.
Passion and pride — Are dang'rous fires ;
'Tis love alone — Pure zeal inspires.

ERRATA.

Page 6, line 7, for *fu*, *sol*, *fa*, read *fa*, *sol*, *la*.

Derby, *Sutton* and *Wantage* tunes are, through an oversight, set with one *Flat*.

A
COLLECTION
OF
PLAIN PSALM-TUNES
IN TWO PARTS:
SET IN THE EASIEST KEYS:
IN ALPHABETICAL ORDER,

A LIST of the TUNES.

Long Metre.

Angel's Song
 Babylon Streams
 Berwick
 Green's rooth
 Islington
 Morning-Hymn
 Rochford
 Trumpet
 Wareham
 Wells

Winchester

10th Psalm

100th P. 19.
Common Metre.

Bangor
 Bedford
 Boston
 Canterbury
 Colchester
 Crowle
 St. David's
 Elenborough
 Gainsborough
 St. George's
 Irish

St. James's
 Leck
 St. Michael's
 St. Neots
 Norwich
 Stroudwater
 Walsal
 Wantage
 Weston-favel
 Windsor

Short Metre.

St. Anthony's
 Derby
 Durham
 Newcastle
 St. Peter's
 Sutton
 Wirksworth

Peculiar Measures.

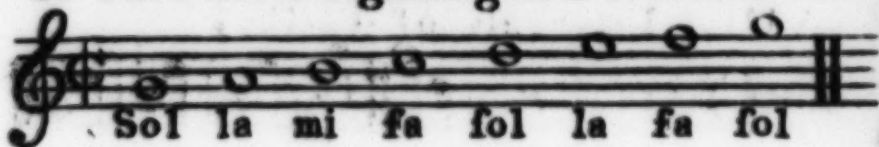
Old 50th
 104th
 Jennings's 113th
 Old 148th
 New 148th
 Bethesda



LESSONS.

I

I. The 8 notes beginning on G as in the Treble



II. The 8 notes on the sharp key.



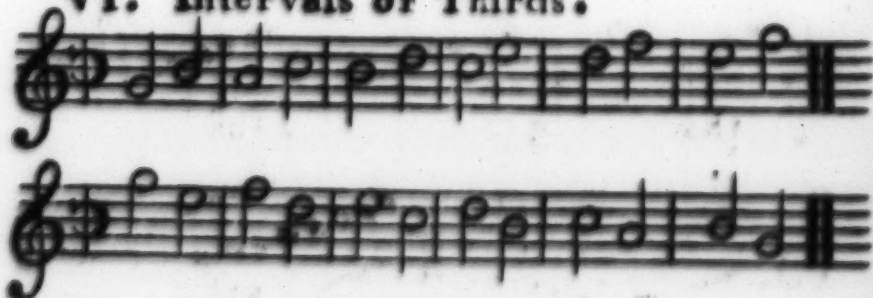
IV. The same transposed with one sharp.



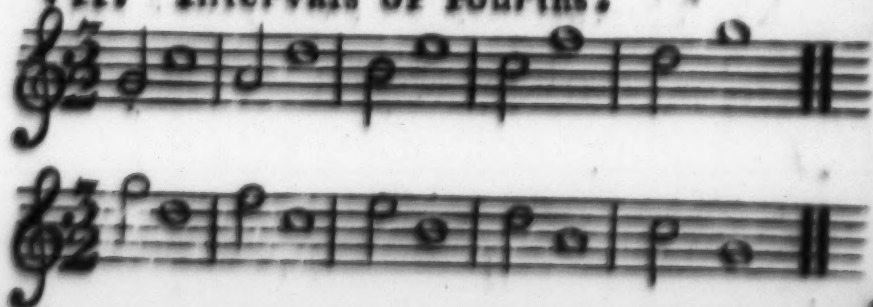
V. The 8 notes on the flat key.



VI. Intervals of Thirds.



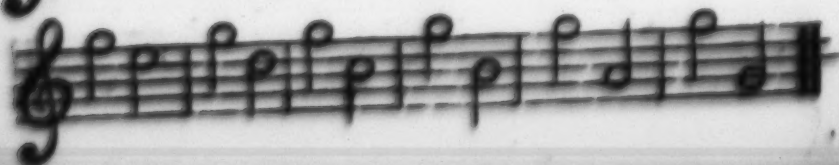
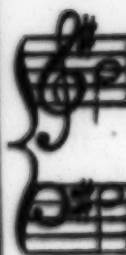
VII. Intervals of Fourths.



1. The 2nd order derivative is

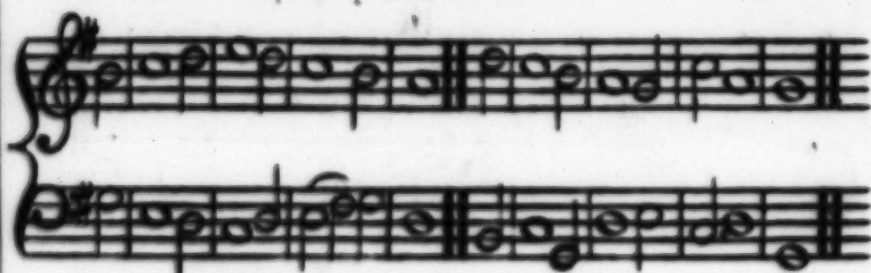
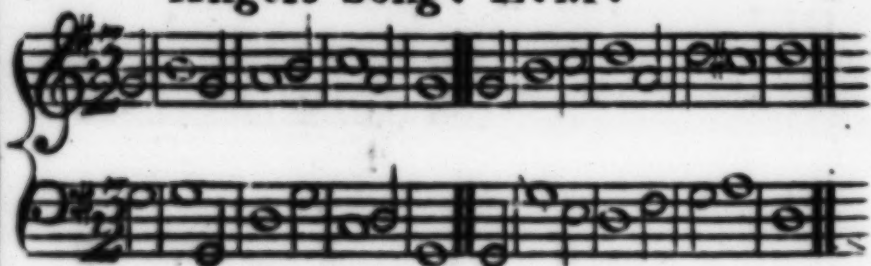


E

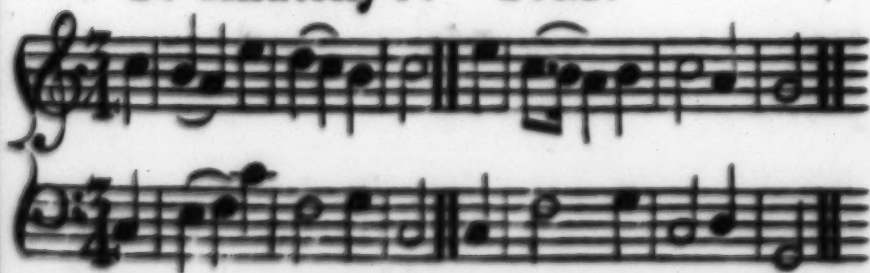


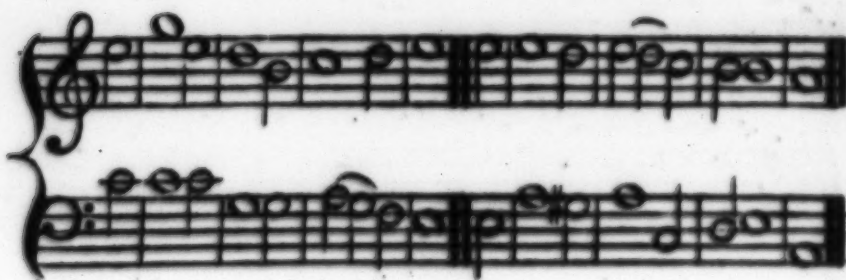
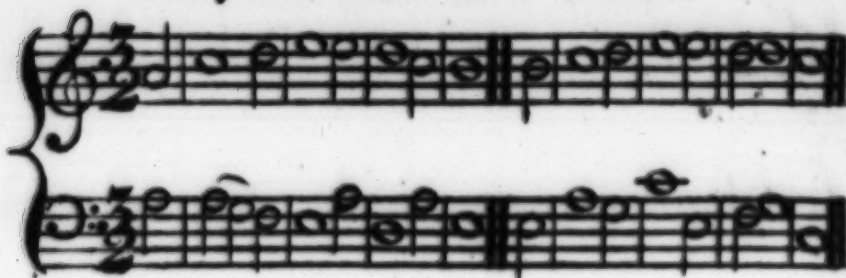
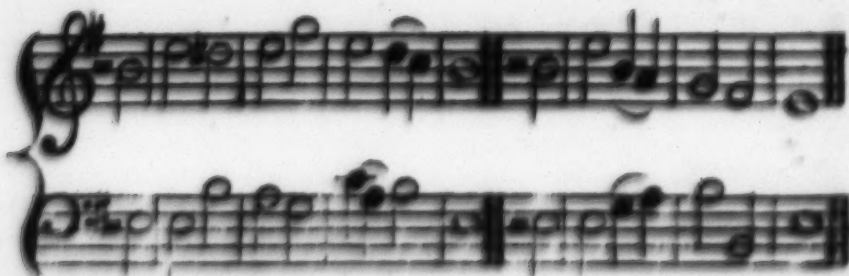
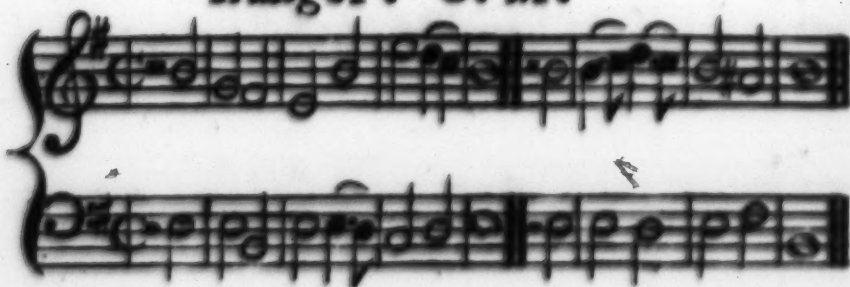
A COLLECTION of TUNES in Alpha-¹
betical order. —————

Angel's Song. L.M.

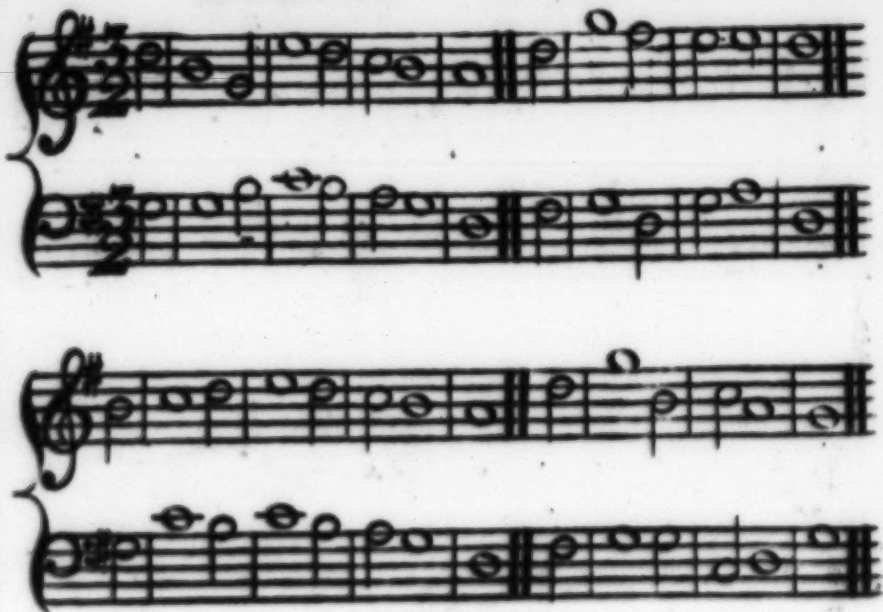


St. Anthony's. S.M.



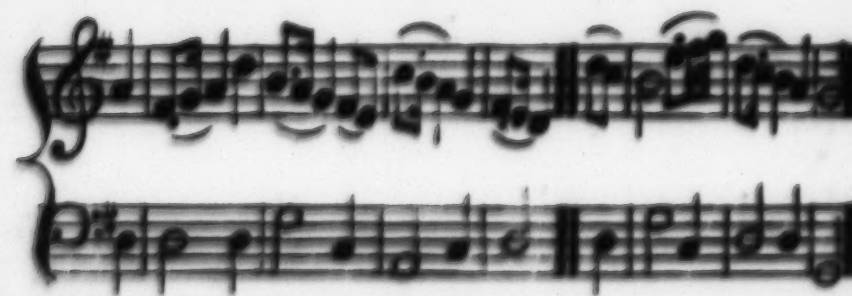
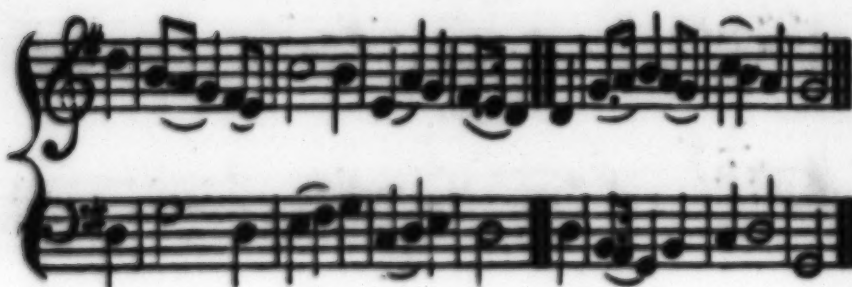
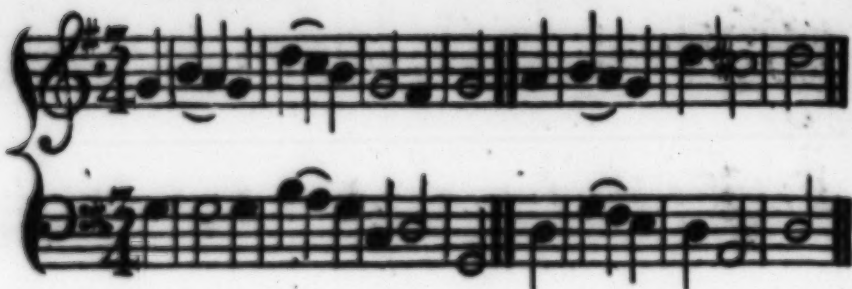
Babylon Streams. L.M.**Bangor. C. M.**

Bedford. C. M.

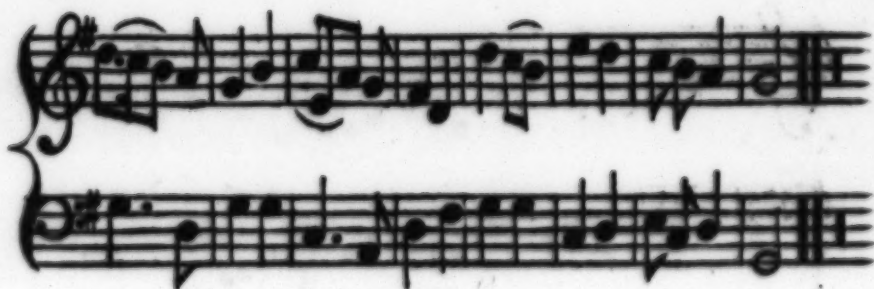
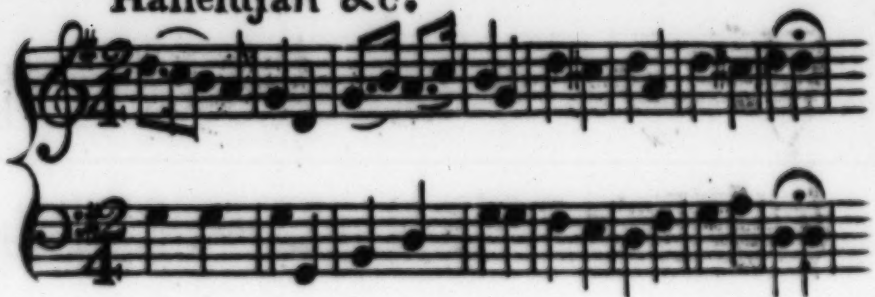


Berwick. L. M.

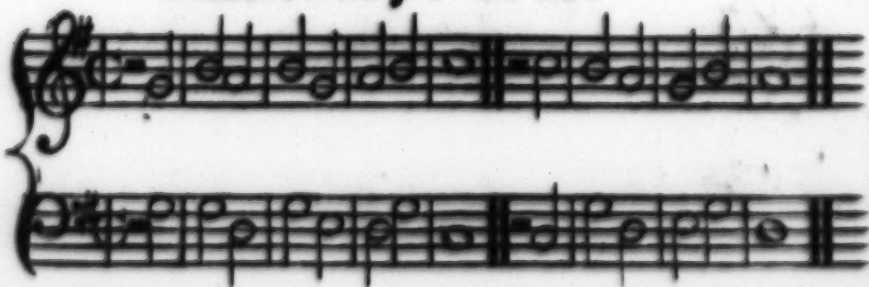




Hallelujah &c.



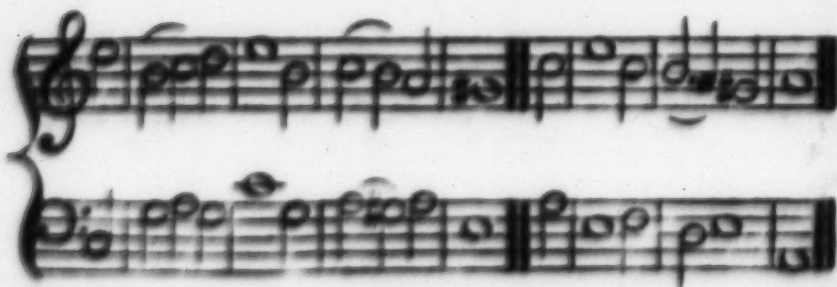
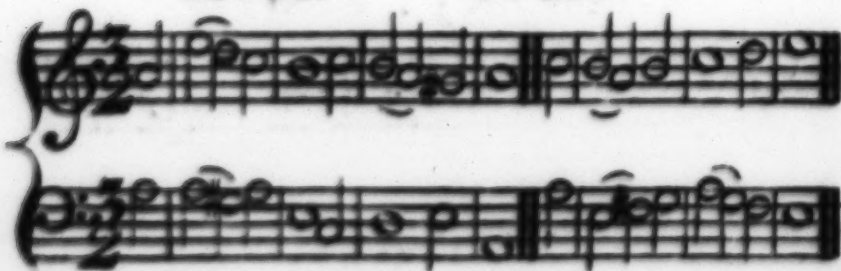
Canterbury. C. M.



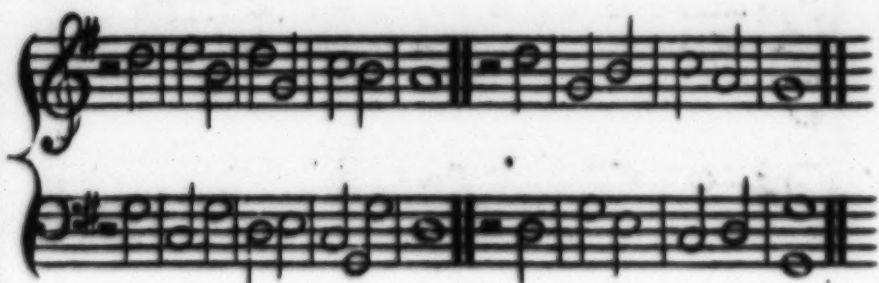
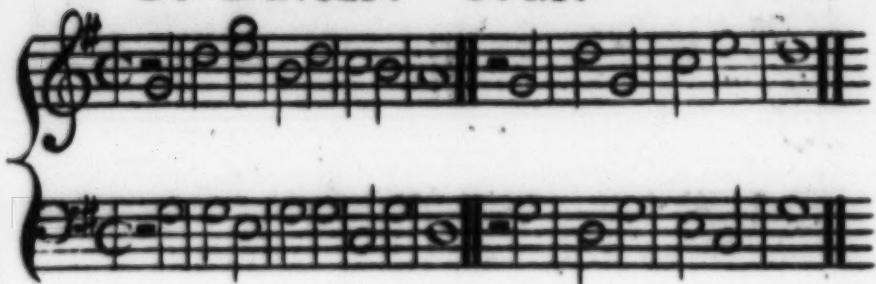
Colchester. C. M.



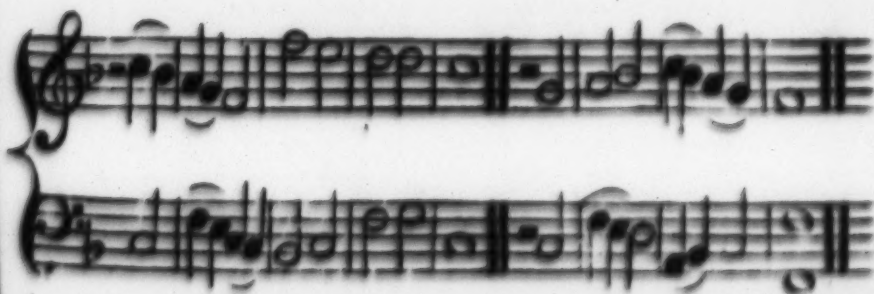
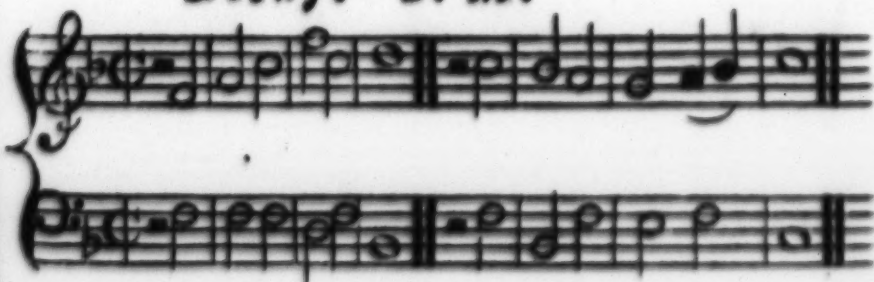
Crowle. C. M.



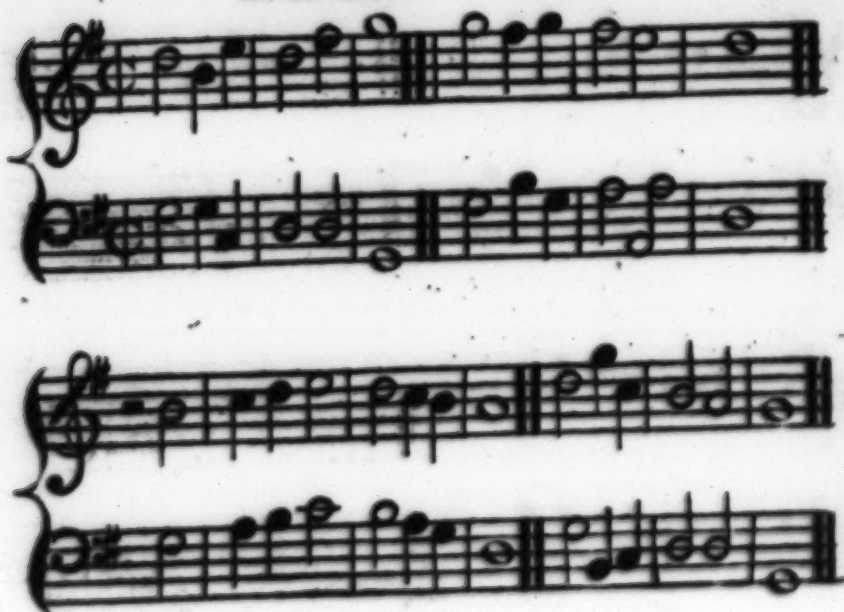
St. David's. C. M.



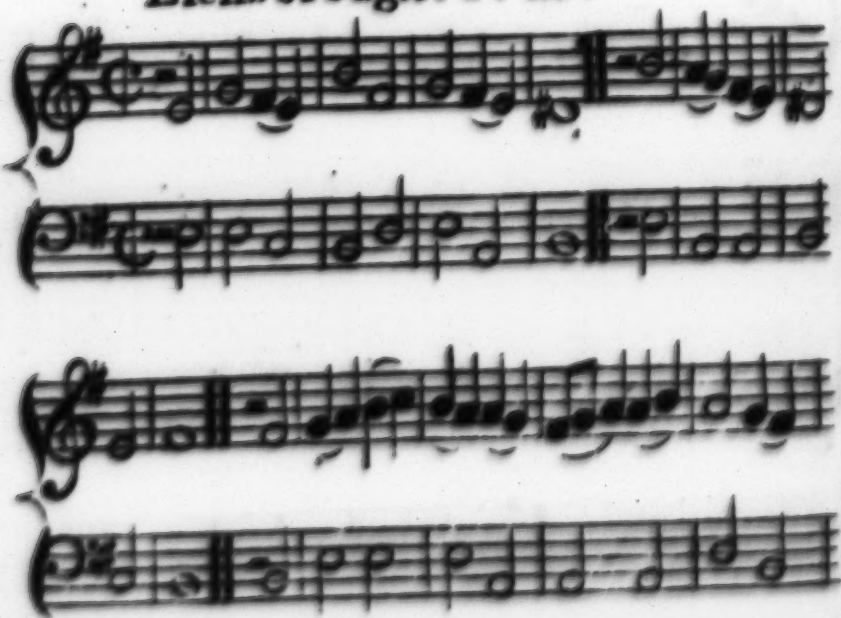
Derby. S. M.

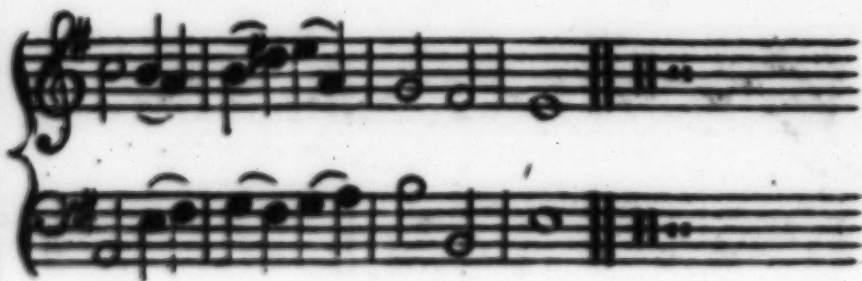


Durham. S. M.

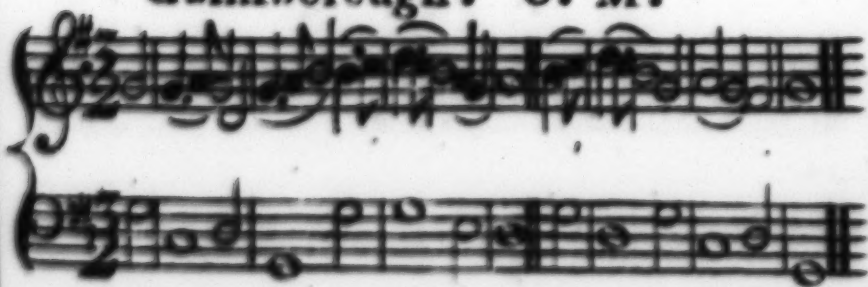


Elenborough. C. M.

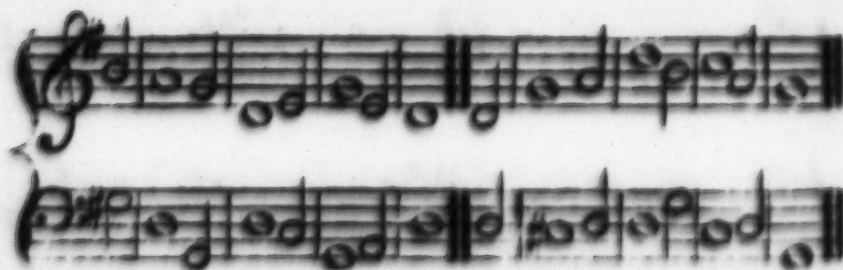
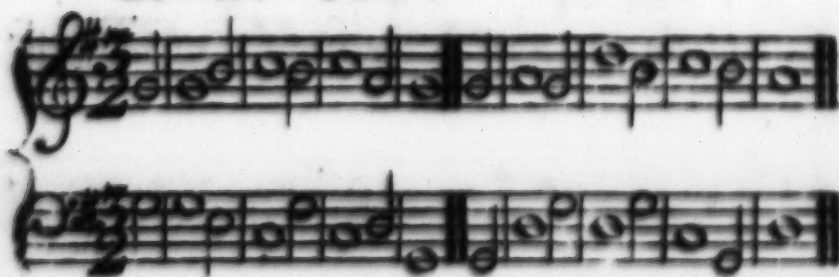




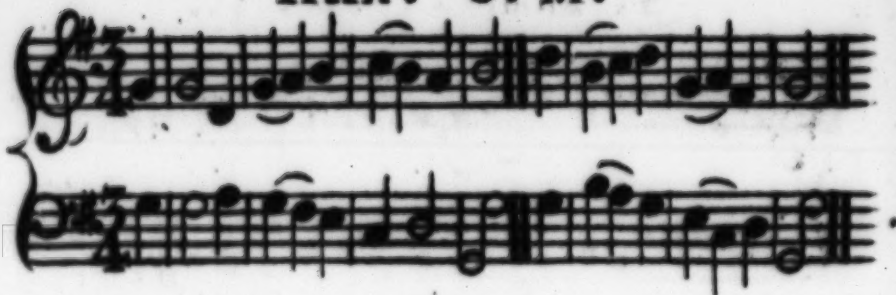
Gainsborough. C. M.



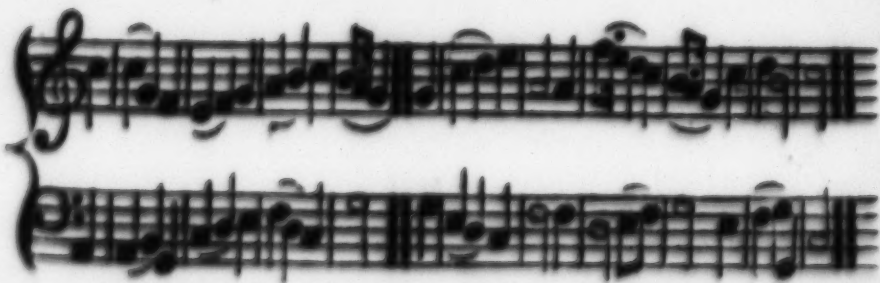
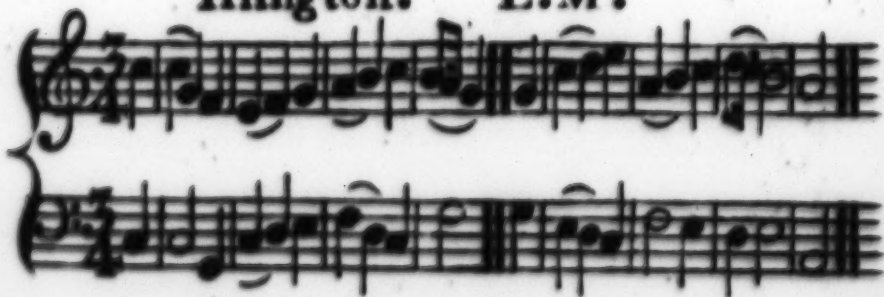
St. George's . C. M.

Green's 100th L. M.

Irish. C. M.



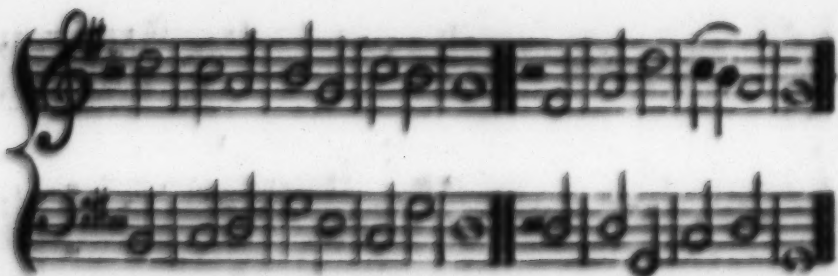
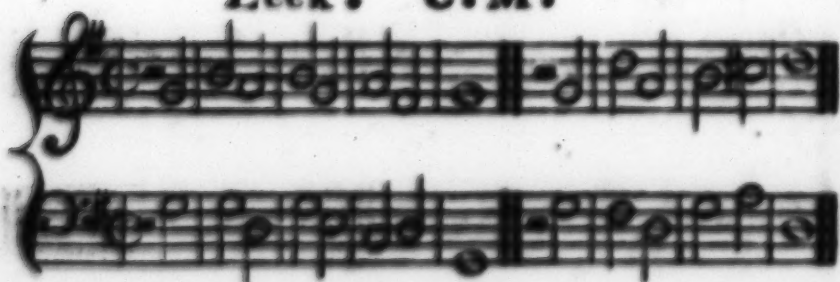
Islington. L. M.



St. James's. C. M.

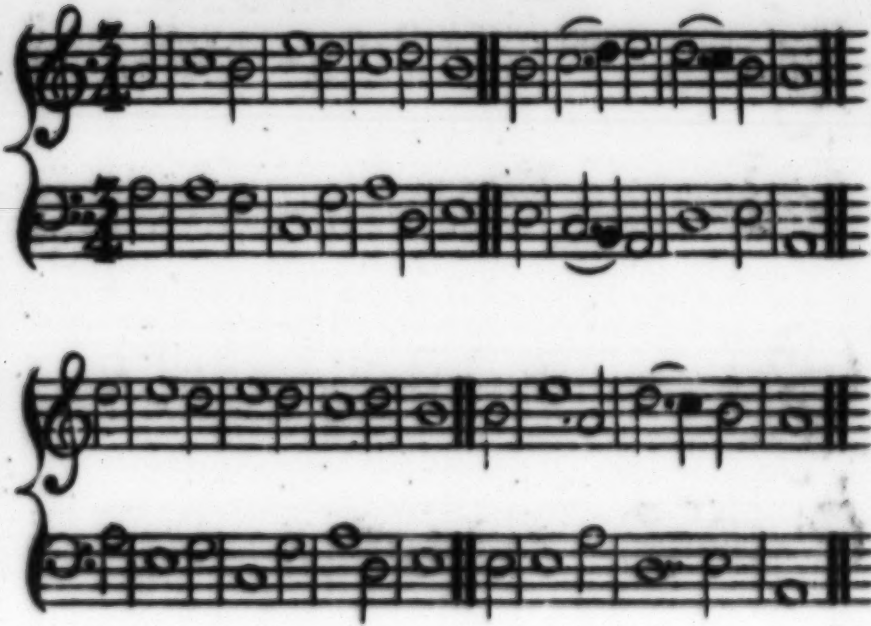


Leek. C. M.

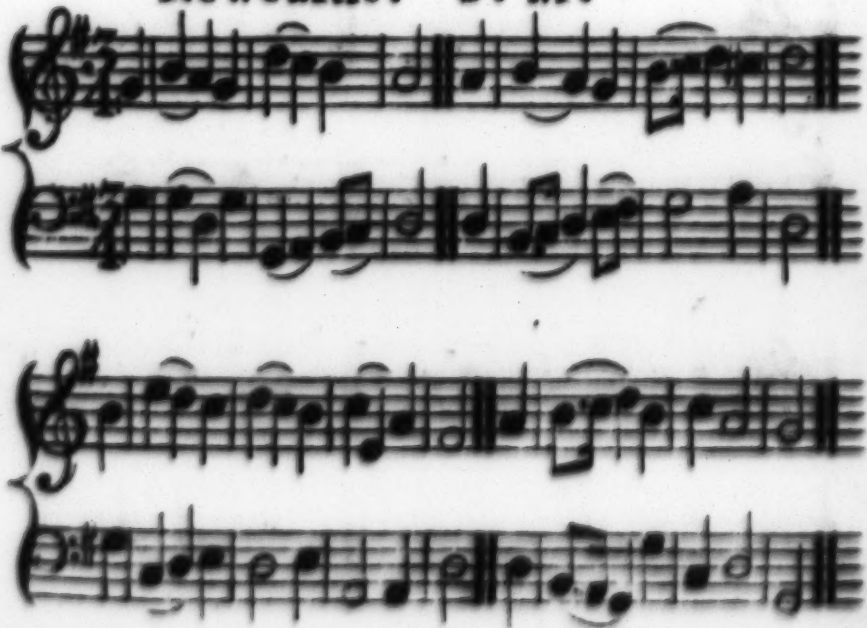


See M after N.

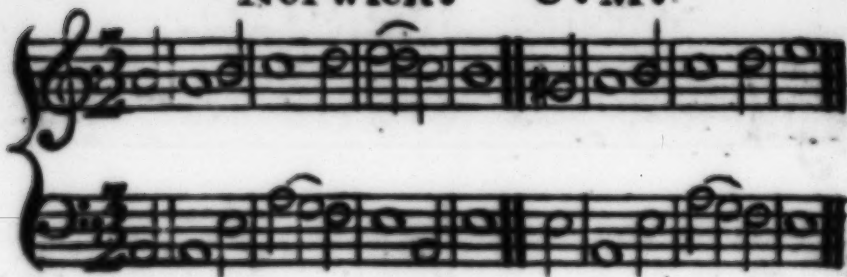
St. Neot's. C. M.



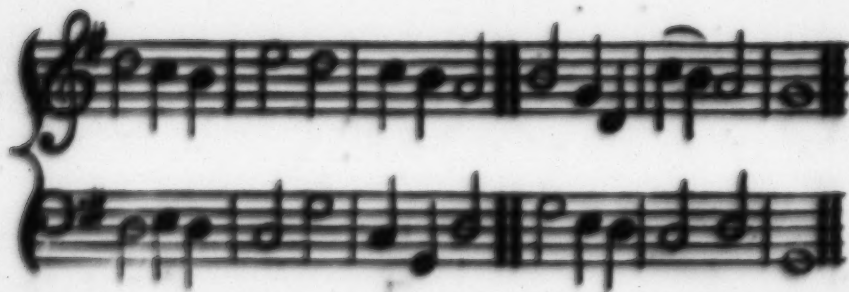
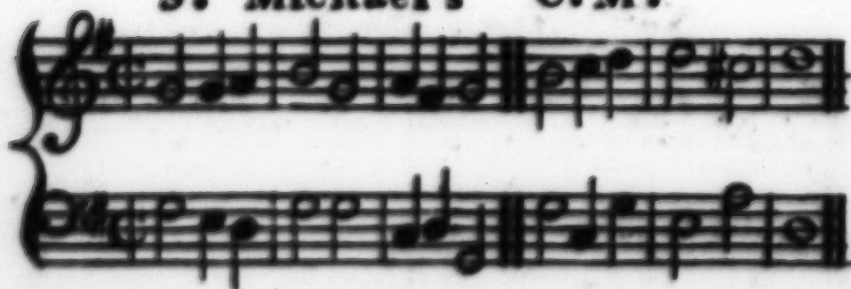
Newcastle. S. M.



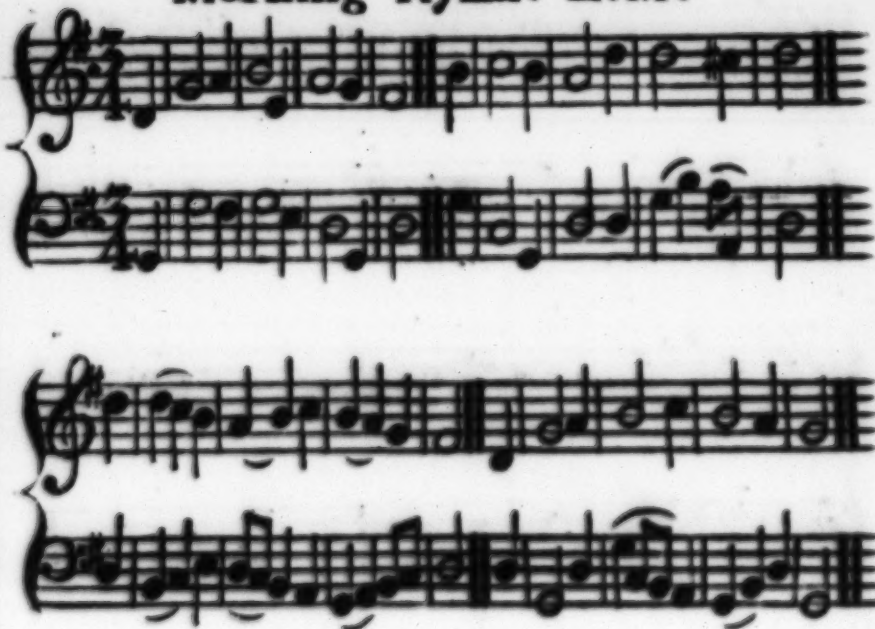
Norwich. C. M.



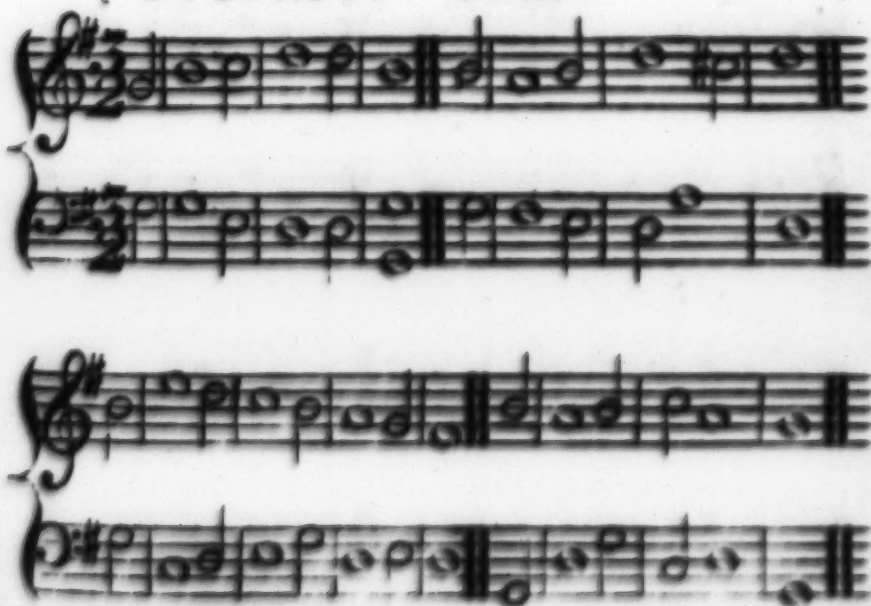
St Michael's C. M.



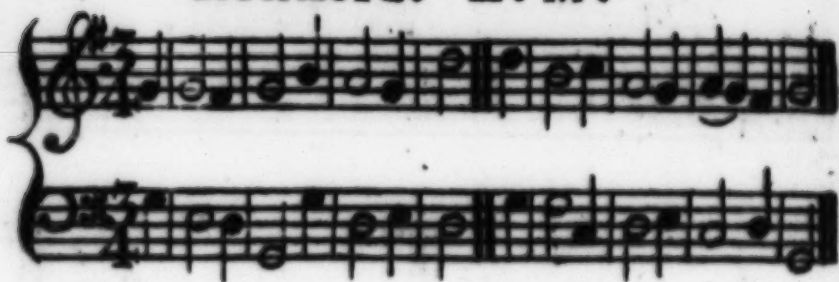
Morning Hymn. L.M.



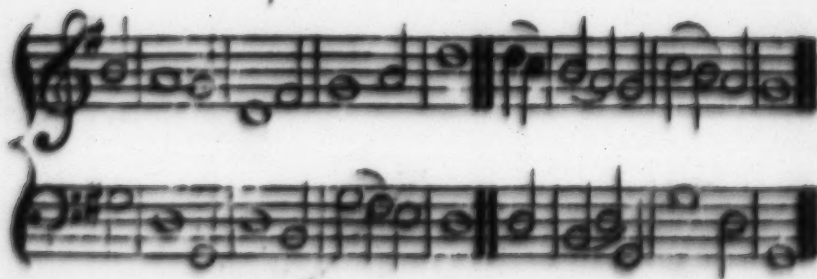
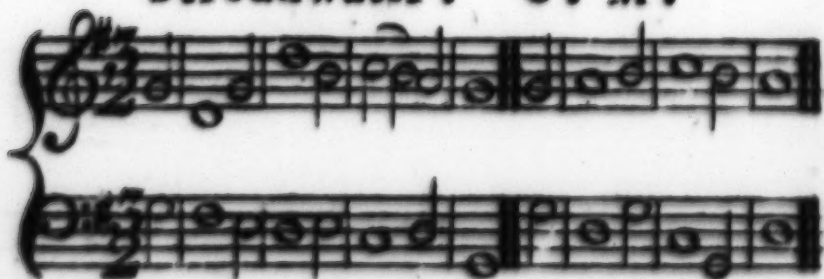
St. Peter's. S. M.



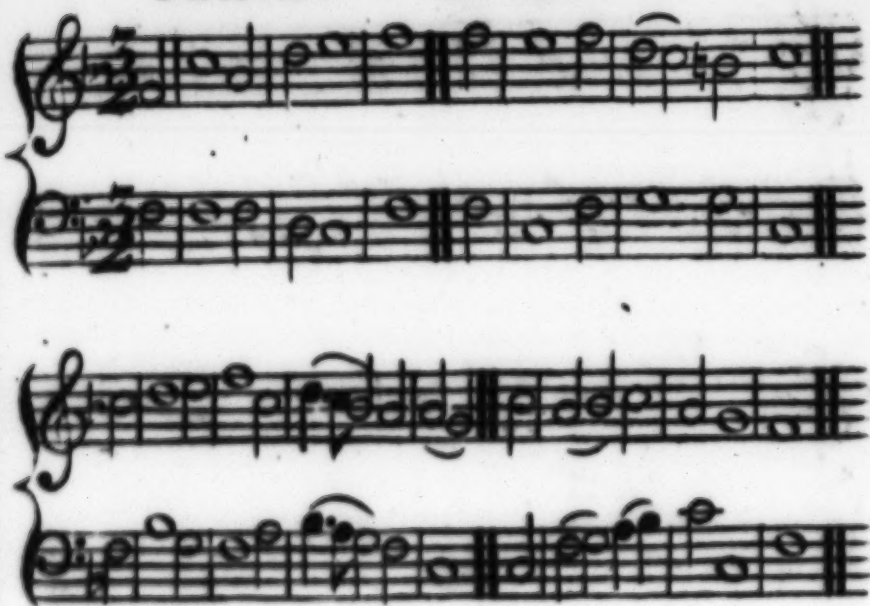
Rochford. L. M.



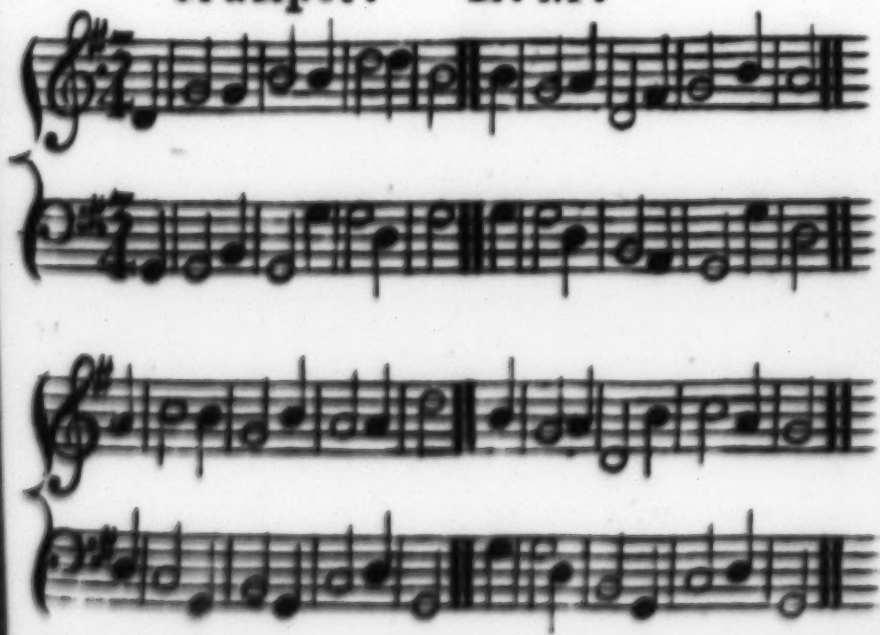
Stroudwater. C. M.



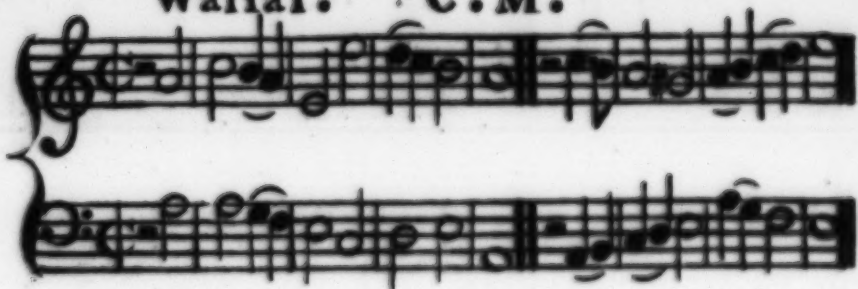
Sutton. S. M.



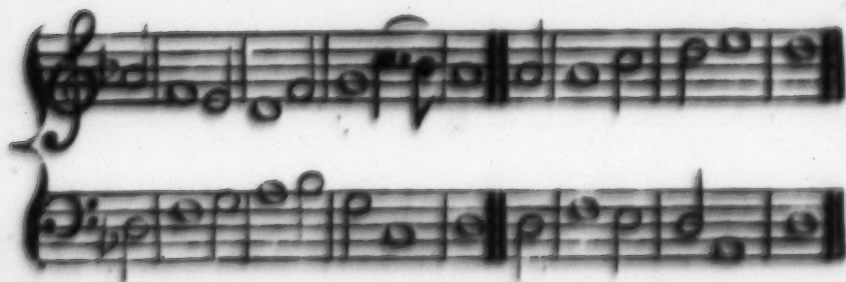
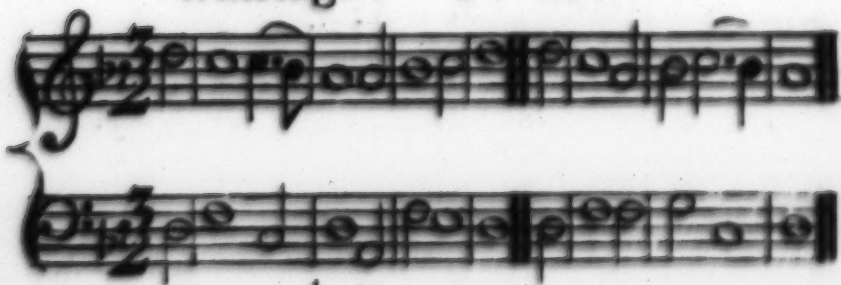
'Trumpet. L. M.



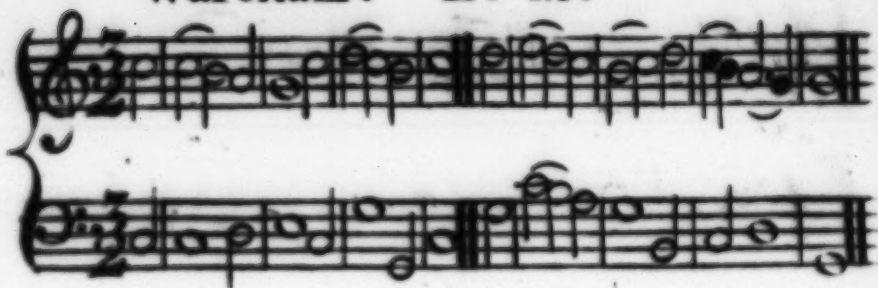
Walfal. C. M.



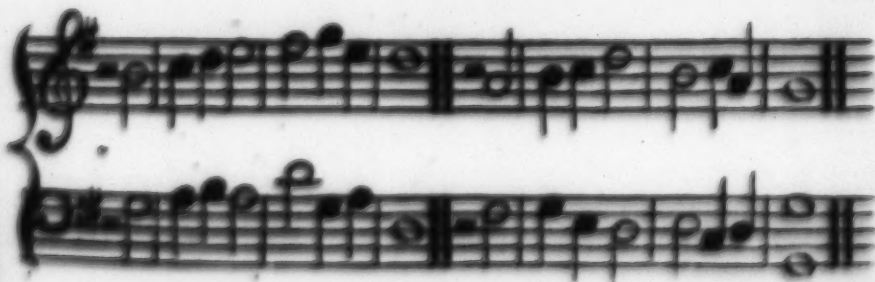
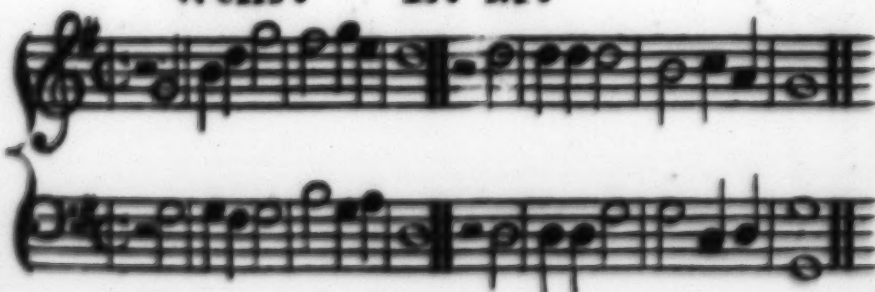
Wantage. C. M.



Wareham. L. M.



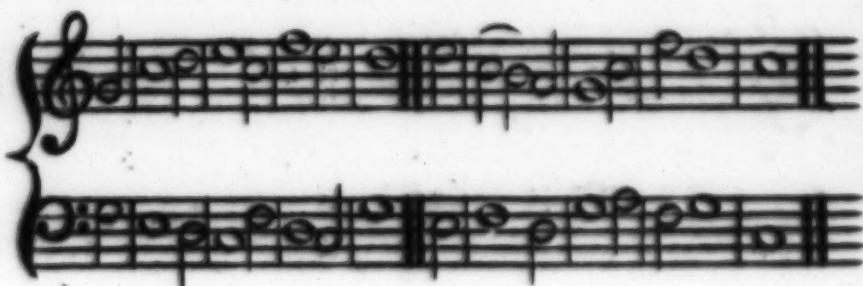
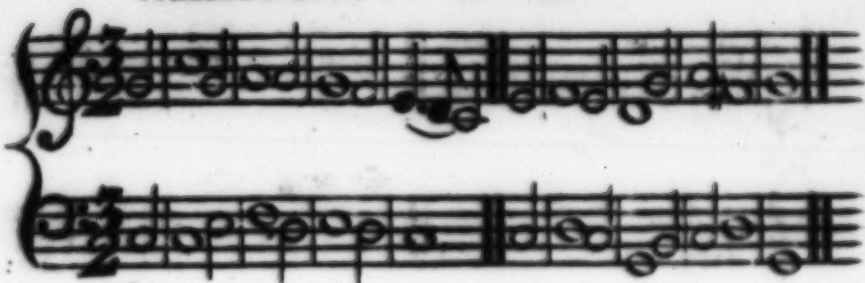
Wells. L. M.



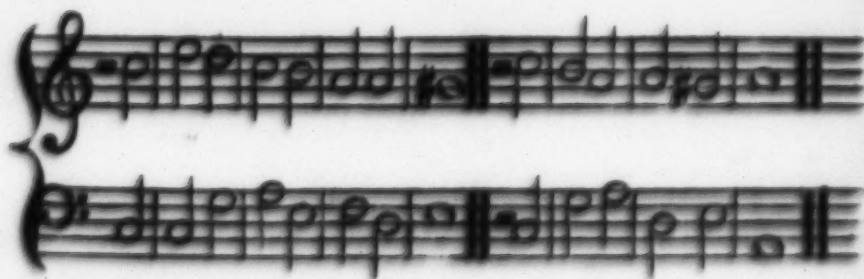
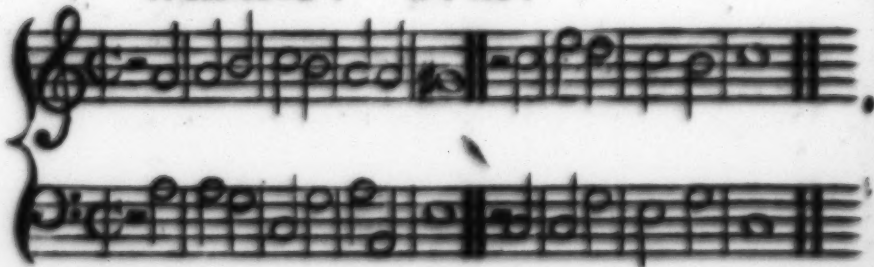
Weston-fave1. C. M.



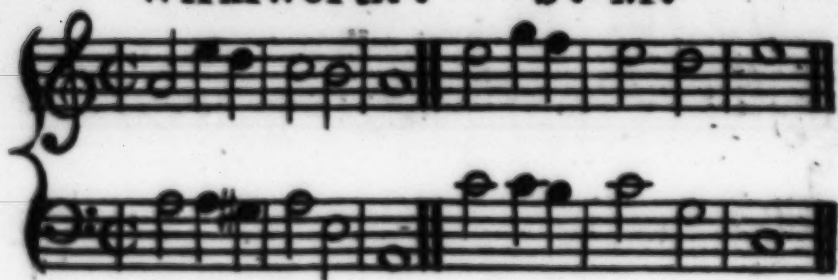
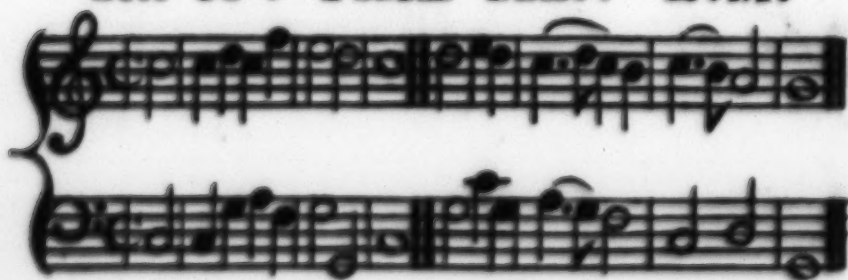
Winchester. L. M.

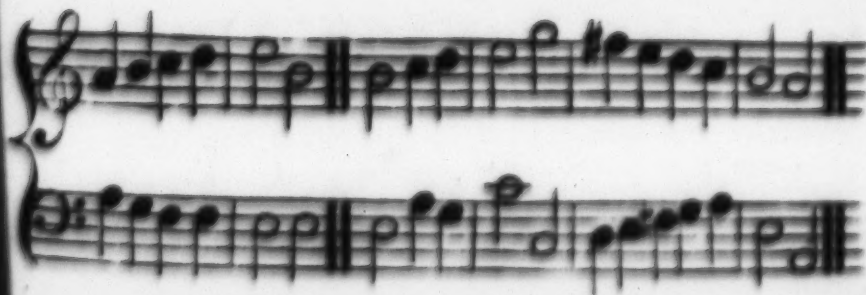
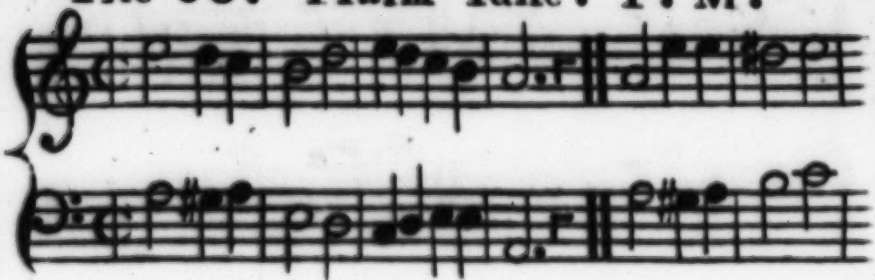


Windfor. C. M.

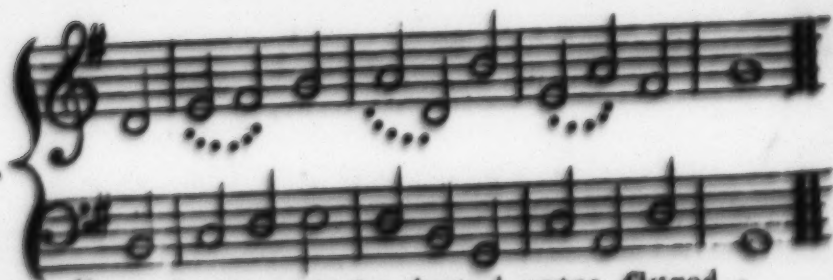
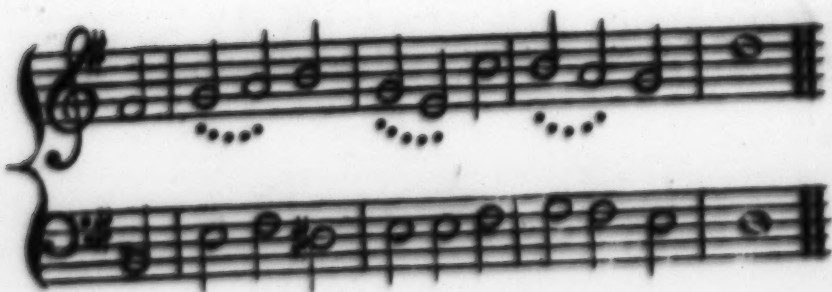
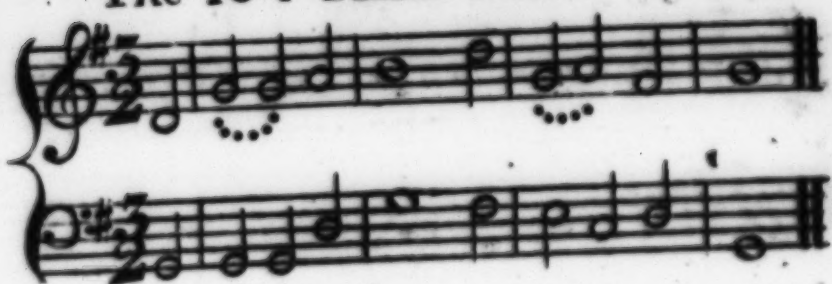


Wirksworth . S. M.

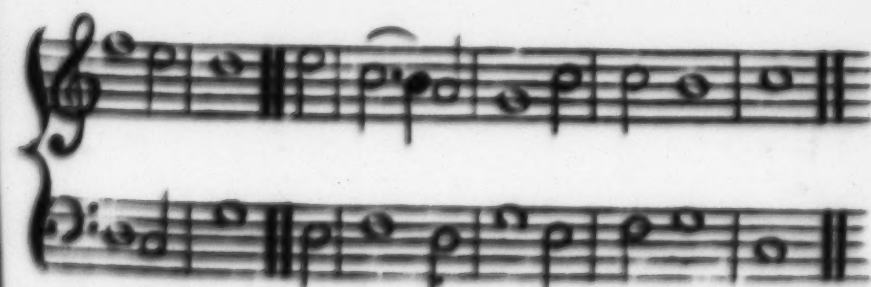
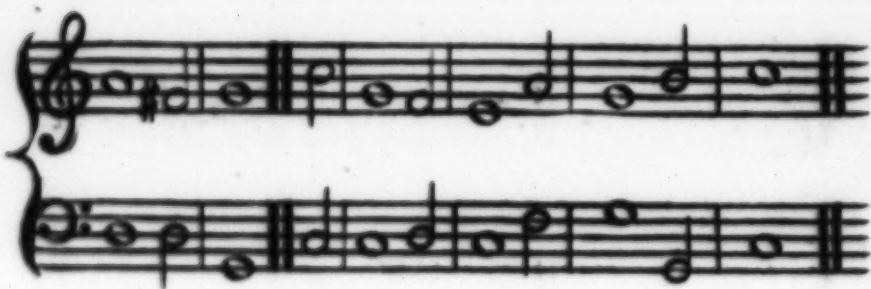
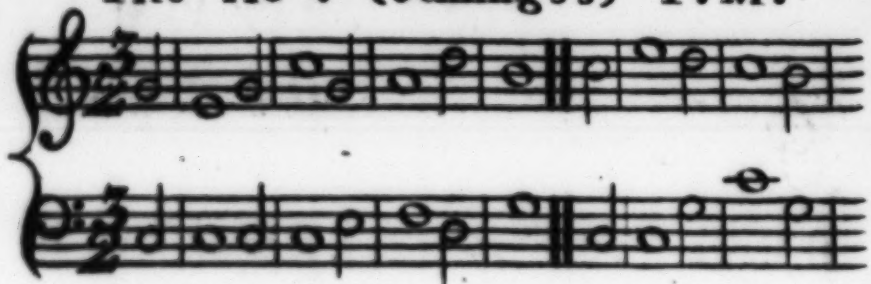
The 10th Psalm Tune. L.M.

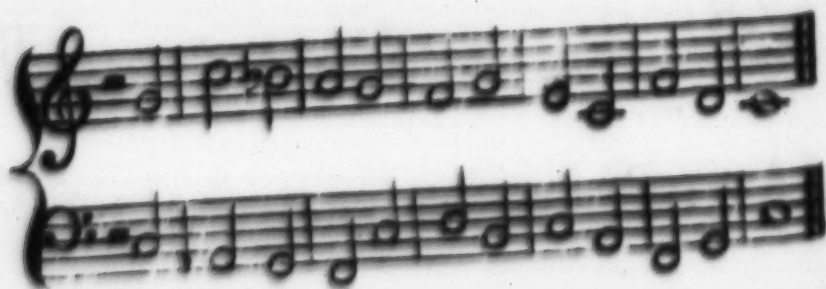
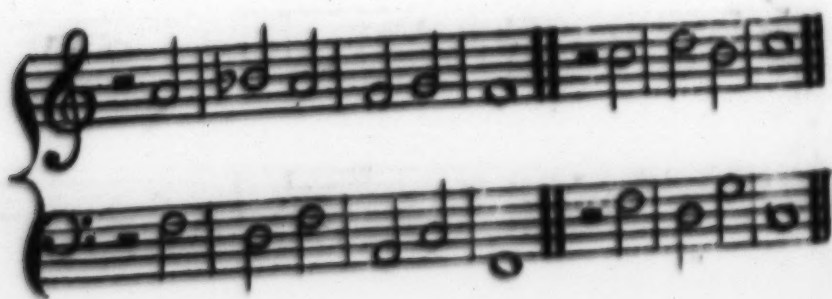
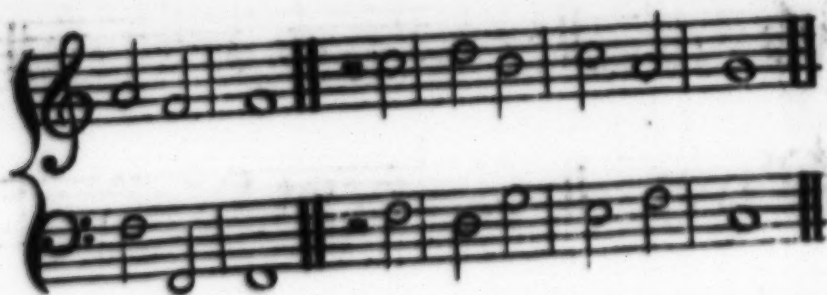
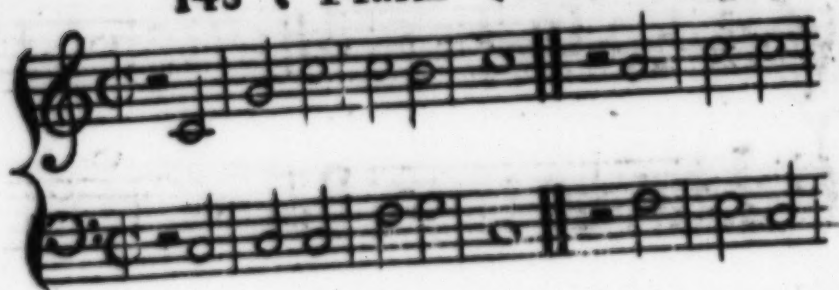
The 50th Psalm Tune. P. M.

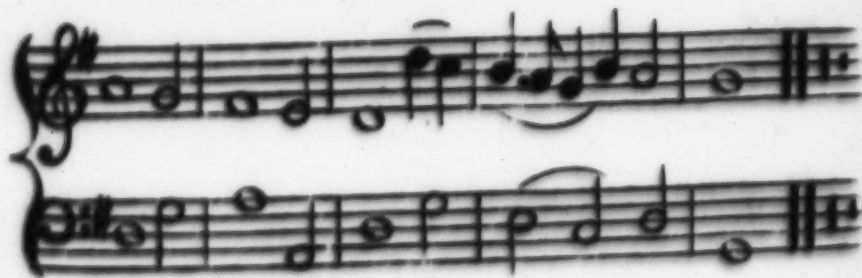
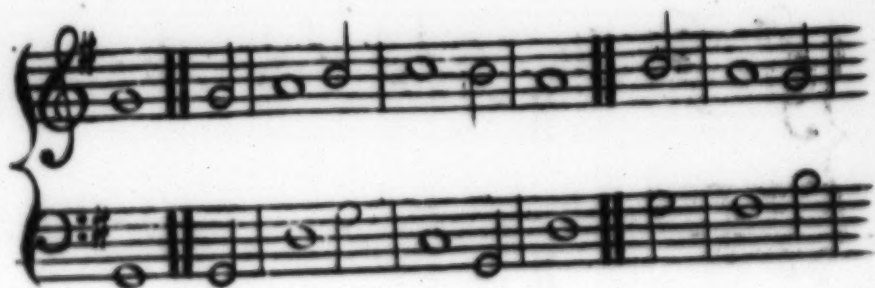
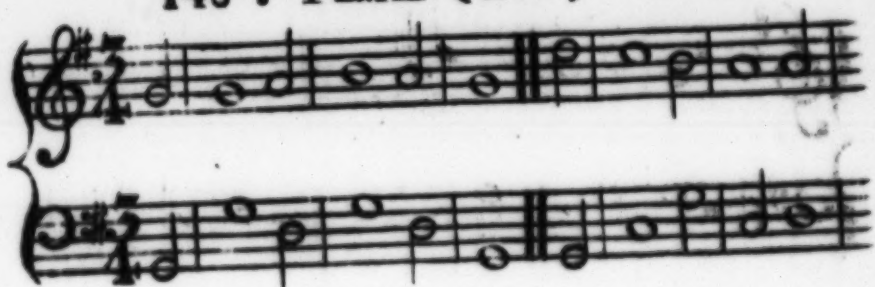
The 104 Psalm Tune. P. M.*



* or L. M. with the dotted notes flured.

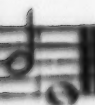
The 113th (Jennings's) P. M.

148th Psalm (old) P. M.

148th Psalm (new) P.M.

148th (Bethesda) P. M.

1.



The old 100th (or Savoy) in quick time. 29

